

continental

film review
for the aware audience



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CONTINENTAL FILM REVIEW MAY 1969

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Right: Our COVER GIRL this month — German-born BRIGITTE SKAY in the costume she wears in the new film, "Zeta One."

this month

JUST OPENED at Academy One is Francois Truffaut's "Stolen Kisses" (Baisers Volés), the story of a young man's (Jean-Pierre Léaud) adventures in Paris, beginning with his dishonorable discharge from the army with a record in which 'absence without leave' figures very often.

Hotel porter, private detective and television service man, the situations are gay, sad and hilarious in turn but always observed with that sympathy of character which Truffaut seems to have taken over from Renoir. Delphine Seyrig and 19 year-old Claude Jade are the feminine elements.



Below: From Wonder of Love which is due to open at two London cinemas this month. Based on the work of German journalist Oswald Kolbe (who collaborated closely throughout the production) the film has been a considerable success abroad and Oswald Kolbe is, in fact, busy on a second production.



Left: From Jan Lenica's "Adam 2" — likely to prove one of the classic masterpieces of social animation. See page 9. A Swedish feature cartoon is introduced on page 8 which brings a gusty wind of irreverence to the cartoon scene.

forbidden film festival



Above left: Psychedelic, pop-art scene for Roger Corman's "The Trip." Above right: Some of the gang of motorcyclists who snatch a dying friend from hospital and attempt a ceremonial burial which degenerates into an orgy — from Roger Corman's "Wild Angels." Two films in which Corman moves from baroque to contemporary horror but investing these latest productions with a genuine concept of the anguish of today's society presented with traditional problems but with treacherous new means to solve them.

Right: Two scenes showing Marie-France Pisier with Jean-Louis Trintignant in Robbe-Grillet's "Trans-Europe Express." This film and the two Corman films are being shown this month in the New Cinema Club's Forbidden Film Festival. See advert page 26.

Below: From Ukrainian director Sergei Paradzhanov's prize-winning film, "Shadows of our Forgotten Ancestors" (splendid colour photography by Victor Ilenko) now at the Paris Pullman. Based on an Ukrainian folk story it tells of two village families who have been bitter enemies for a long time. But their respective children, Ivan and Marichka grow up together and fall in love, despite the disapproval of their families. Ivan leaves home to find work tending the sheep in the hills and when he returns, discovers that Marichka was drowned in an accident. He later marries a wealthy young landowner but the marriage is not a success. Ivan cannot forget his first love. His wife and the village sorcerer, with whom she has fallen in love, plan Ivan's murder and soon alter the unhappy man is finally united with his beloved in death.



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Above: Lovely German-born actress, Brigitte Skay, in the new SSF (Sexy Science-Fiction) production, "Zeta One." Brigitte has been making a personal success in Italian films, notably "Sexy Baby."



Above: French actress, Anna Gael, in Tony Tenser's new production, "Zeta One."

Below: Brigitte Skay.



brigitte skay

Right: Anna
Gael in
"Zeta One."

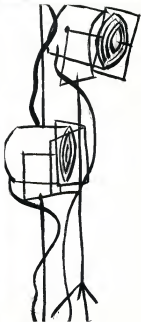
anna gael



"ZETA ONE" CENTRES on an elusive group of dedicated "super women" known as the Angvians. They are led by Zeta (Dawn Addams) a cool, female master-mind of extra-terrestrial origin who has organised a kind of international anti-villain centre in London. Her domain, Angvia, is situated in a negative time scale

and cannot therefore be detected by the normal human senses.

Arch-villain Major Bourdon (James Robertson Justice) is determined to wipe out Angvia so that he can continue his devilish plans unmolested and tries to enlist the aid of a young strip-tease artiste, Edwina, who is being taken to the secret domain.



Right: Writer Cécil Saint-Laurent directing his first feature film, "Forty-Eight Hours of Love." Claude Zidi is in charge of the camera.

variations for quartet

Below: Francis Lemonnier (Jean-Pierre) and Thelma Ramstrom in "Forty-Eight Hours of Love."

Below: Sven Bertil Taube (Ingmar) and Thelma Ramstrom (Monika) in "Forty-Eight Hours of Love."



INGMAR, A YOUNG Swedish architect, is engaged to Monika. Love may be free in Sweden, but marriage is regarded as a serious matter, and Ingmar wants to be sure that his fiancée really is fond of him. He decides to test her. They therefore go to France so that Monika can see her old lover, Jean-Pierre, who is a vet in the fenland of Brenne.

This visit to her past moves Monika deeply, but simply meeting Jean-Pierre is not enough to clarify her feelings. She asks Ingmar whether they should carry the test to its logical conclusion. He feels that he has been trapped, but has to agree. Jean-Pierre's wife Pauline is not interested in experiments; she is concerned only with defending her love and keeping her husband. She tells him flatly, "If you are unfaithful to me with Monika, it is all over between us."

Jean-Pierre is torn between the two women. He finds his ex-mistress's presence deeply disturbing, all the more so because Monika, who has decided to stop at nothing is being blatantly provocative. At Poitiers, Ingmar and Pauline keep each other company while Monika and Jean-Pierre meet at Jean-Pierre's old country house.

When night falls, Pauline wakes Ingmar and persuades him to go to the secret rendez-vous. There they find Monika and Jean-Pierre in each other's arms.

The atmosphere is now one of embarrassment — relationships have been undeniably shattered. Although Jean-Pierre has been attracted to Monika his relationship with Pauline was a genuine one but he realises that he will break with her as he did earlier from Monika. And Monika wants nothing more to do with Jean-Pierre but she realises that she will never be able to love Ingmar as she did the Frenchman.

The quality of love will vary with the character and temperament — love is an eternal variation.

film shelf

total recall

FILM BOOKS HAVE been looking backward this month and a certain amount of nostalgia has resulted sustained by a number of TV programmes which have shown that such stars as Myrna Loy, William Powell and Joan Crawford, despite a certain sense of otherworldliness, still have the power to entertain. A number of Powell-Loy comedies could well return with effect after thirty-five years — it says much for the basic professionalism of the productions.

Presumably meant to help one find one's way around some 6,900 of these old films now available for TV is Steven Scheuer's "Movies on TV" (Corgi 7s 6d). Alphabetically listed and essentially an American production it gives the stars, short plot summary and equally brief commentary further consolidated with a star rating. It gives the date of productions (which is useful) but does not list the director except where he is mentioned in the commentary. The summaries are briefer than those published in TV Times and Radio Times when the films are shown so that there seems little the book has to offer except that it's fascinating to leaf through all the bygone titles and stars.

Veronica Lake is a bygone star whose autobiography "Veronica" (W. H. Allen 35s) has just been published. The story deserves to be better written (Donald Bain assisted the star) for Miss Lake was a big star in films for only a decade, the rest of the book covers a much longer period in which she tried desperately hard to come to terms with both her private life and an acting career — this time on the stage and TV. Nevertheless the Hollywood decade from "I Wanted Wings" (1941) to the final "Stronghold" (1951) takes two thirds of the book — surely one of the most self-destructing ten years of any star, for although it is a cliché to say that Hollywood itself was a destroyer — one either played by the rules or got out — Miss Lake decided to go a shade too late, when the acid had bitten deep.

Today she is more tranquil and says: "I wish no more of the world's deals. I want to work. I know I will more and more. But spare me the high pressure of success. I've been there." She ends her book: "Long live short hair."

One of the best b.v.s of the month is "Ivor Montagu with Eisenstein in Hollywood" in the East German imprint "Seven Sess Books" and available through Collets Bookshops price 6s.

Subtitled 'a chapter of autobiography', it begins with Ivor Montagu's first meeting with Eisenstein at an avant-garde meeting at La Serraz in the



Above: Sarsaparilla and success.
Below: Courage and reality — two illustrations from "Veronica."



late twenties and goes on to fully document including the scenarios of "Sutter's Gold" and "An American Tragedy" that fascinated but frustrating visit to America made by the Soviet director. Montagu was one of that now famous cadre that included Eisenstein, Alexandrov, Tisse and Montagu's wife, Hell, and their work

together in the US is certainly film history.

Oddly enough the only tangible film (Que Viva Mexico) to come out of the stay was discouraged by Montagu. He was against Upton Sinclair's suggestion of a film in Mexico — a land Eisenstein had always wanted to visit — and he and his wife returned to London before the Soviet trip went south. (Montagu favoured a Japanese contract that would assure that the Russians were not stranded in the US).

With several illustrations of interest and drawings by Eisenstein Montagu's book must go on the film shelf. But hurry, there may not be large stocks in the country.

Looking back but also (even though he is seventy-three) looking forward is Sir Michael Balcon in his "A Lifetime of Films" (Hutchinson 50s). Anyone who deplores the dominance of American finance (and therefore control) in British production will find much to sympathise with in this record of a man dedicated to a British image and his unsuccessful attempts to take over production at ABPC Elstree.

What difference would it have made to the industry?

"The Thirty-nine Steps", "Goodbye Mr. Chips", "Next of Kin", "Kind Hearts and Coronets", "Saturday Night and Sunday Morning", "Tom Jones" — these are some of the films Sir Michael planned and produced — they are films, the first and best of their genre.

More scripts from Lorrimer Publishing add to the look at yesterday: "The Third Man", "La Grande Illusion", "Bicycle Thieves." All at 12s 6d and up to the now expected standard, with a particular interest in "The Third Man" script which includes Graham Greene's original dialogue against the final shooting script which proves to be a fascinating revelation of honing down in terms of the visual image.

Also available at Collets is "The New Hungarian Quarterly" (in English — 11s) — a literary and political review. The winter 1968 issue is of particular interest for one third of it is devoted to Hungarian film-makers and critics on contemporary Hungarian production — it is very readable and informative stuff.

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Right: An amusingly racy design from Per Ahlin's full-length animated and live-action film, "Out of an Old Man's Head."

a new graphic style from sweden



Below: Reminiscences from adolescent days — two shots from Per Ahlin's "Out of an Old Man's Head."

THE ANIMATED CARTOON is no longer just the medium for children's entertainment; major artists are using it for works of visual excitement and beauty as well as social criticism and political propaganda. Humour is adult and slick and all the resources of the medium are used to create the biggest impact in the shortest time.

Some artists have created a personal world in which style and content are splendidly one so that we refer to these films as a Lenica, a Vukotic, a Mimica, a Borowczyk.

In this, what has now become, a lively and international scene, Sweden played little part. Now, with the advent of Per Ahlin's "Out of an Old Man's Head", things may change.

With a basic story-line by actors Tage Danielsson and Hasse Alfredson, Ahlin set to work to make the first Swedish feature-length animated cartoon. In fact the animation is about two-thirds of the film for it is combined with live-action.

An old man, having difficulty in taking care of himself, is sent to an old people's home. He can only escape from this dismal milieu in dreams, and it is these dreams, thoughts, memories, wishes, that Ahlin has animated.

The old man re-lives his childhood with his kindly mum and frightening dad; his first love; his mean brother Evert; his escape from home and apprenticeship to a beer-drinking bricklayer; his first visit to a brothel, his marriage, and on.

The drawings vary in style according to the context. Childhood sequences are naive, the visit to a brothel is a youthful orgy followed by a surrealistic sequence. The confirmation and wedding are depicted in romantically



Above: Elderly amour set against the pop-art of youth — from Per Ahlin's "Out of an Old Man's Head" — the first feature-length animated film to come from Sweden.

clear pure colours. Ahlin also uses cut-outs, collage and three-dimensional pictures.

But what is most original is the New Yorker-type raciness that Ahlin introduces, something quite new to the animated film which perhaps suffers

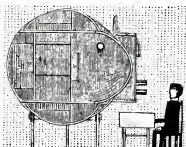
from an overdose of good taste and the somewhat aseptic brilliance of the Americans.

"Out of an Old Man's Head" took eighteen months to make — a short time for four artists and one photographer.

the
painter
and the
animator
by
gordon
reid



Above left: From "Adam 2" — recalling Magritte's "The Traveller." Right: A sinister, mysterious image from "Adam 2."



Top: From Adam 2" — newspapers bring the world into the house and Adam's breakfast turns into stones (Magritte's "Memory of a Journey" is recalled). Centre: Adam's fight with the computer animal. Above: Adam is intrigued by the parcel on the Tree of Knowledge.

IN THE ARTICLE on surrealism in the December 68 issue of CFR, I mentioned a number of artists who turned away from theorizing and continued to shock and disturb in their own visual, surrealist way. One such artist mentioned was René Magritte, the Belgian painter, who, apart from short sojourns in Paris, notably during the last war, worked in Brussels until his death in 1967.

Magritte, who owned his debt to Giorgio De Chirico (see CFR Jan. 1989) created, with a handful of symbols, a world which was all the more disturbing for being presented with formal realism and only just a few steps away from normality.

In some ways one recalls some of the theatrical effects of Cocteau (the hands holding the torches in "La Belle et la Bête", the magic mirrors etc.) but while the Frenchman's use is invariably only drama deep, Magritte's bizarre vision extends our awareness of mystery—a mystery which we concede as valid for it is stated in recognizable terms—but for which we have yet no tangible interpretation. The 'yet' is important for we have the sense that we are moving towards an interpretation.

And perhaps we have only to look at the cinema for such an interpretation—in the animated films of Jan Lenica, particularly his latest work, the feature-length "Adam 2" which has taken him three years to complete.

Looking at Magritte's bowler-hatted men, faces often absent or obliterated; looking at the monsters that emerge from the most innocent or everyday utensils; looking at the men whose torsos are opened to reveal the most singular insides—from bird cages to machinery—it is but one step to "Monsieur Tête", to "The Labyrinth" and to "Adam 2" where man is faced with his own terrifying ingenuity; computers become animals to devour him; menace is everywhere.

Born in 1928 in Poznan, Jan Lenica studied music, then turned to architecture and graphic art and through the poster (he set an entirely new style) became interested in the cinema and in 1957 made, with another equally important Polish artist, Walerian Borowczyk, "Once Upon a Time."

His major works subsequently have been "Monsieur Tête" (in collaboration with Henri Gruel) 1959; "Labyrinth" (1962); "The Rhinoceros" (1963); "Design and Dreams" (1965) and "Road to the Neighbour" (1966). Since then he has been engaged on "Adam 2" assisted by Boris von Borresholm (production) and Renate Ruhr (camera).

As distinct from the original Adam who was king of his domain, Adam 2 has to fight off a world which wants to take him in its callous grip; he has to overcome unknown forces and the mechanisms of suppression. The interesting looking parcel which he gets off the tree of knowledge becomes a burden to him and he finds himself finally in a labyrinth from which there is no escape.

No Eve helps him forget his problems but female vegetation attacks him with sex symbols, while flesh-eating plants snap at male insects. Adam sits in a bath reading a newspaper. A drop of water falls and the print on the page is eliminated; Adam sits by a door waiting for something—his body sprouts mushrooms and he finally disintegrates into the chair; when he flirts in a tram he (literally) loses his head; Adam climbs a Gothic column but continually slips back. But eternal Eve at the top urges him continually to try again.

These are all images which could easily be Magritte paintings—but with Lenica there is no doubt as to their interpretation. Adam trying to scale his column motivated by the figure of eternal Eve is the sex-motivated society of today; the drop of water eradicating the print brings home the ephemeral nature of the headline conceived to stimulate sales.



Above and below: Alain Delon and Romy Schneider in scenes from Jacques Deray's "La Piscine" (The Pool) which is currently one of Paris's biggest successes. The film was invited to the Rio Festival last month. Another successful Alain Delon film in France is "Adieu L'Ami" directed by Jean Herman.



Right: Serge Gainsbourg and Jane Birkin in Pierre Gumbat's "Slogan" — married but promiscuous film director has an affair with a young girl he meets at a festival.

Robert Enrico's next film will be "Une saison en amour." A man gives up his mistress to stay with his wife but finds himself with unexpected responsibilities following the suicide of his mistress.

Philippe De Broca has not yet found a title for his next film but the players will be Henry Fonda and Jean-Paul Belmondo. It concerns a man who, when he is drunk, is able to read the thoughts of others. Broca will be giving the young actress Marthe Keller a big chance in the film.

After his first film, writer Michel Audiard will soon direct his second, "Le petit navire", adapted from René Fallet's novel. Jean Gabin will be the main player, a man employed on a big boat-building project who dreams of taking a grand voyage on the boat. Another project for Audiard is "No-one died of love on the Borromean Islands." The new young actress, Marlene Jobert will play in it.

Another French film for Jane Birkin will be "Trop Petit Mon Ami" based on a James Hadley Chase story. Eddy Matalon will direct — it is his first feature.

Edouard Luntz has just finished "Le Grabuge" in Brazil and is preparing his next film, "Le Dernier Saut", the story of a near-perfect crime. Maurice Ronet and Michel Bouquet are the stars.

Sylvie (Adelaide) Fennec will be the star of Pierre Philippe's first feature, "Midi minuit..." She will play the role of a young student who goes for her holiday to stay in a chateau in which a seductive vampire reigns.

Bulle-Ogier, twenty-six and Paris born, after her two latest films, "L'amour fou" and "Pierre and Paul" will play in André Techine's first feature film, "Polina." Other players will be Marie-France Pisier, Laura Betti, Yves Beynaton and Michel Moretti.

Dany Carrel plays the role of a "demoiselle de petite vertu" who seduces the son of an impoverished nobleman in Yves Robert's "Clémence" based on the play by Marcel Aymé.

Jacques Doniol-Valcroze is shooting in the summer "Le Malheur des Autres" based on a thriller by Elery Queen. A hard-up professor finds a brief-case with fifty million old francs in it. By keeping it he is involved in a double murder.

Michel Audiard will be the main player in "Un jeune homme seul" directed by Jean Mailland and based on a story by Roger Vailland. It concerns a railway engineer confronted by a "prise de conscience" during the resistance. His wife will be played by Lucia Bosé.

At seventy-four Marcel Pagnol is returning to the director's chair with a film based on his published memoirs "Le chateau de ma mere." He laments



that most of his favourite players are dead but he has great hopes in a young actor who played Marius on the stage in Paris, Jean Ségols. The film will be in colour.

New films just under way or to be started this or next month include: Philippe Labro's "Tout Peut Arriver"; Jacques Villa's "Elles"; Henri Verneuil's "Le Clan des Siciliens" with Gabin, Delon and Ventura; Dave Young's "Les Libellules" with Maria Mell and Robert Hossein; Henri Calef's "Trois Hommes en Enfer" with Bruno Cremer and

Elsa Martinelli; Anatole Litvak's "La Dame dans l'Auto"; Marcel Camus's "The Atlantic Wall" and Jean Delannoy's "La Peau du Torpedo."

THE CANNES FESTIVAL will take place between May 8th — 23rd. A Jean Renoir retrospective is planned and everything is being done to ensure that the event will virtually be a "mecca" for anyone professionally interested in the cinema. It has also been dubbed "Cinema of the Nations" for there will be "National Days" in three special cinemas.



Left: Michèle Mercier star of Christian Jaque's "Les Amours de Lady Hamilton" is the star of Michel Audiard's first film as a director, "Une veuve en or."

the
french
scene

Right: On the set of "The Bunker" — make-up girl is attending to Geraldine Chaplin's hair while the camera is adjusted.



Below: Two scenes from "The Bunker" showing Per Oscarson as Pedro and Geraldine Chaplin as Teresa.



THE RIGID CONTROL or censorship of any art form provokes the artist to break out of the limitations imposed upon him. In Spain (where, as Angelino Fons has said, censorship is the principal obstacle to the Spanish Cinema taking its place on the international screen), the industry has become a complex warren of production, boasting several regional schools (Catalan, Barcelona, Madrid), several groups of young independent film-makers working on 16mm, a lively amateur movement, as well as the commercial productions, the innumerable co-productions and the foreign productions made in Spain with Spanish technicians.

The great names of Bardem and Berlinga seem to have fallen by the wayside, the latter's last film, "La Boutique" (a Spanish-Argentine production) was well received for its direction but the script, written by one of Spain's best film writers, Rafael Azcona, came in for considerable criticism as vulgar and superficial.

Today one Spanish director seems to stand out in terms of the international cinema, he is Carlos Saura who won the director's award at last year's Berlin festival with "Peppermint Frappée" and who has begun a new film, "The Bunker", again starring Geraldine Chaplin.

Films such as "Llanto por un Bandido", "Los Golfos" and "La Caza" established Saura's talent and essentially Spanish inspiration. With "Peppermint Frappée" and "Stress es tres tres" he began a more psychological phase which he continues, if perhaps in a less Spanish spirit, in his new film.

In "The Bunker" which, in some ways, recalls the work of Torrenilsson, Teresa (Geraldine Chaplin) and Pedro (Per Oscarson) have experienced five years of a somewhat mundane marriage: their relationship has been without incident, without surprise, their home is almost aseptic in its comfortable conformity.

But in the basement of their house is stored the furniture which framed Teresa's earlier years and one night Pedro is disturbed to find Teresa sleep-walking, probably provoked by



old memories, rummaging about in the old boxes.

When Teresa continues to return to the basement Pedro decides to enter into his wife's fantasies. The game provides extraordinary excitement and pleasure and their relationship takes on a fresh meaning.

But isolating themselves in a world of fantasy brings certain dangers which the two are not capable of overcoming.

The Barcelona school was represented at Karlovy Vary last year by "Biotaxia", directed by Jose Maria Nunes. It is the story of a woman, successful in her career and apparently in her marriage to a wealthy man by whom she has had two children. Abruptly she gives up this life to return to her past and a former man in her life to whom she now means nothing. The theme is that it is useless to hunt happiness, the only thing worth doing is to preserve one's individuality.

Nunes, of Portuguese extraction, says "the Barcelona school is a minority one — we are outside the commercial set-up and don't want to sell our films as mere box-office attractions. I am not interested in competitive festivals either. We experiment in both form and subject matter."



Certainly a Barcelona school production with an unusual subject is "Après le Deluge" (seen at Venice) directed by nouvelle vague Jacinto Esteva.

It is the story of a young woman, Patricia, married to a wealthy American who, one evening dining in a night club on the Costa Brava, learns of a strange scorched forest close by. She drives to it and comes upon an empty house inhabited by two men, Pedro and Mauricio.

Patricia and Pedro strike up a relationship to Mauricio's intense jealousy and when the two run off he follows them to London where he is only just prevented from killing the girl.

Pedro and Mauricio decide to return to their forest home but one day they are both shot dead — by Patricia.

Left: Pedro unpacks a doll which has strong memories for Teresa. Scene from Carlos Saura's latest film "The Bunker", written by Geraldine Chaplin with Saura and Rafael Azcona. The film is produced by Elias Querejeta, one of the most progressive film-makers in Spain.



Above: Juan Luis Galiardo and Sonia Bruno in Jaime Camino's "Manana sera otro dia" (Tomorrow is another day) in which two young people steal a car and drive to Barcelona from Madrid. He wants to become a film extra, she a model. They fall on tough times — he joins a band of delinquents, she entertains paying friends. But they come together again and, still hopeful, steal a car and set off for Torremolinos. The toughness of today's youth is depicted with unusual force for a Spanish film.

Left: Francisco Viader (Mauricio) and Francisco Rabal (Pedro) in Jacinto Esteva's "Alter the Deluge" — a break-away from the usual dramatic themes of the Spanish commercial cinema.

czech scene



Left: The Model (Hana Brejchova) makes an odd contrast against a sculptor's armature and an anatomical structure in Jaroslav Papousek's first feature film, "The Most Beautiful Age."

The cast of "The Most Beautiful Age" is made up of largely semi-professional actors who have previously appeared in the films of Ivan Passer and Milos Forman. The important role of the professor is played by the Prague stage and film actor, Vladimír Smeral.

Papousek, who has collaborated on the scripts of all Milos Forman's films, wrote the script of "The Most Beautiful Age" himself. It concerns the sculpture class at the Academy of Fine Arts and concentrates on both the students' attitudes to the models and the characters of the models themselves — the two models are an old pensioner of seventy-five (whose snoring earns him unexpected rewards) and a young married woman.

One ironic little sequence is when the students take a break — despite the fact they've been modelling from a nude girl all day they still try and catch a glimpse of a girl-student taking a shower.

latest news



Above: Director Jaroslav Papousek (holding the script) during the shooting of his first feature, "The Most Beautiful Age."



Above: Vera Kresadlova (wife of Milos Forman) also appears in Papousek's "The Most Beautiful Age."

ESTER KRUMBACHOVA is noted mainly for her scripts for Nemecek and Forman. She will make her debut as a director with the feature-length "The Murder of Mr. Devil".

She is, in fact, working on the script of three other films. "Laval", "Marie de France" and "Man with a Dog." Jaromil Jires meanwhile is planning to film her script "Valeria and a Week of Wonders" and Vera Chytilova is currently directing her script "We Eat the Fruit of the Trees of Paradise."

Commenting on the theme of "The Murder of Mr. Devil" Ester Krumbachova told us it was — "a kind of play upon the theme of man and woman" — which seems a wide enough subject.

Prague director, Jaroslav Balik, whose film "The Death of Tarzan" has had a big success in America has just completed a modern psychological film, "The Third One."

An eternal triangle theme, it is further complicated by the conflict of generations represented by the

Right: Sculpture Class 1969 in Papousek's "The Most Beautiful Age."

young student, Eva, and the so-called intermediary generation, weary and disillusioned, represented by the arch itect Manek and the woman doctor, Jarmila.

The man's inability to decide between these two leads him to contemplate suicide, an act, however, for which he does not have the courage.

"There is No Other Way" is the first feature film of the Slovak director Jozef Zachar. This is an historical film based on the events of 1848 when a group of young men swear an oath for freedom at Devin Castle, overlooking the Danube. The film follows them and observes how the oath affects their subsequent lives.

"The King's Blunder" is a new film by Prague director and script-writer Oldrich Danek.

This is also an historical film about a vice chamberlain to the King of Luxembourg who is imprisoned in a castle for treason (rather in the fashion of the Man in the Iron Mask) on the evidence of the Queen. One of the main characters is Hyta, who guards the prisoner and who is torn between conflicting political ideas.

The attractive actress, Jana Hlavacova plays the role of the Queen.

"Traces on the Silt" is a new film by the Slovak director, Vlado Bahna -- an adventure film inspired by the events which gave rise to the formation of the first partisan unit in the Sbovnicka Mountains twenty-five years ago.

Right and right bottom: Two shots from Miroslav Hornak's first feature, "The Valley of Eternal Caravans" — a ballet-revue.

Below: Ida Rapalcova in Jaroslav Balk's latest film "The Third One."





Above: Edwige Fenech in Ottavio Alessi's "Sensation." The film marks Alessi's debut as a director and is a tense drama in which the mainspring is sex. Seven people act out a tragedy that veers from depravity to murder. In the main roles are Maud de Belleruche, Rosalba Neri, Edwige Fenech, and Eva Thulin.

Right: From Film critic Edoardo Bruno's first film, "La sua Giornata di Gloria" (His Day of Glory). It is an examination of young people today: their behaviour, their problems, their relationships.

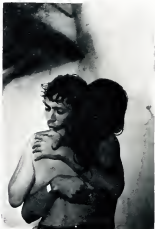


WITH "COURE DI MAMMA" Salvatore Samperi continues the devastating study of family relationship begun in "Grazie Zia." In his second film he takes an isolated family (a young woman, separated from her husband and living with three children) and watches the influence of mass media (TV in particular) on the group until it completely disintegrates.

The eldest child, (five), complete with Nazi helmet, plays out his violent fantasies, first on the cat then on his smaller brother and sister.

The mother has no real communication with the children and performs her role in terms of TV concepts — until she is shocked out of her conformity and then she tries to find some authentic behaviour in the protests of the young.

Carla Gravina plays the role of the mother; Philippe Leroy is the husband and Beba Loncar is the sister-in-law who brings a spark of anti-conformism into the dismal ménage.



the italians look at life

Right: Carla Gravina in a scene from "Coure di Mamma." Despite the length of her role the actress has no lines to speak.

Left: Carla Gravina and Beba Loncar in "Coure di Mamma."

Below Carla Gravina and Yugoslav actress, Beba Loncar in a scene from Samper's new film, "Coure di Mamma."



Right: Mauro Gravina in scene from Salvatore Samperi's new film, "Coure di Mamma," the story of a woman, separated from her husband who lives with her three children. The eldest, only five, has violent instincts, and with a Nazi helmet on his head, does away first with the domestic cat then with his brother and sister. The film is as abrasive as the directors first, "Grazie Zia."



Left: A group of young people in Edoardo Bruno's first film, "His day of Glory." There is no doubt that student power is one of the most vital themes in contemporary cinema. It is essential that films on this subject should be made by young people to present an authentic portrait of protest.

dino risi's "vedo nudo"

Below: Nino Manfredi and attractive partner in "Vedo Nudo."





Above: Nino Manfredi indulges in a little voyeurism in "Vedo Nudo."

DINO RISI'S LATEST film "Vedo Nudo" is much in the vein of his previous films of manners. This time it concerns the Italians of all classes who all appear to have this mania for sex. Risi intends to show (in several linking episodes) the effect of the continual bombardment of sex on everyone today. Starring in the film are Nino Manfredi, Sylva Koscina and Monica Vitti.

With two "Satyricons" in front of us the ancient Roman scene looks as though it may be prospected by Italian producers. Next in the list is "The Warm Nights of Poppea", "the picture of the corrupt Roman world

Right and below: Sylva Koscina in a revealing tiger-skin number in "Vedo Nudo", Dino Risi's latest satirical film.



and the story of the "piu bella e sensuale donna di tutti i tempi" (it sounds less banal in Italian).

Giorgio Strehler, stage producer, hopes to direct his first film this summer, "La coscienza di Zeno."

Mario Romagnoli, better known as "the moor" and proprietor of a noted restaurant close to the Trevi Fountain in Rome has been chosen by Fellini to play Trimalchio in his "Satyricon."

Giuliano Gemma is still in the western world with Tonino Valeri's "The Price of Power."

After his successful "La Bambolina", Franco Giraldi is next month beginning "Lonely Hearts" with Ugo Tognazzi again as star.

Right: A new film production of the ballet, "Swan Lake", has Yelena Yevloyeva in the Odette-Odile roles and John Markovsky as Siegfried.

Right below: Dramatic moment from "The Brothers Karamazov".

soviet screen

THERE SEEMS LITTLE doubt that Soviet writers find it difficult to adjust to the fluctuating policies of their leaders and a slow writer might well find that a work, in line when he began is out of line when he completes it.

To some extent a writer (if he feels inclined) can adjust his work — a film-maker has a much more difficult task, so perhaps it is not surprising to find at the moment, film directors turning to the accepted literary classics or works that have been published without controversy.

Last year, the death of Ivan Pyryev interrupted work on his adaptation of Dostoevsky's "The Brothers Karamazov." This was then taken over by the two principal actors Mikhail Ulyanov and Kirill Lavrov who had been working on the film for about eighteen months. Because of Lavrov's theatre work, Ulyanov did most of the film directing and has proved to have a genuine talent.

Alexander Ostrovsky's "Snow Maiden", which has already served as the plot for an opera, drama and ballet, has now been made into a film at the Leningrad studios. It was directed by the 53-year-old Pavel Kadochnikov who also plays Berendey, the sorcerer and king of the forest, in the film.

The title role in the "Snow Maiden" is played by Yevgeniya Filonova, a student of the Shchukin Theatre school in Moscow.

The Sixth Moscow Film Festival will open open in Moscow on July 7. The festival, which will last a fortnight, will be



held under the motto "For Humanism in Film Art, for Peace and Friendship among Nations."

A programme of full-length feature films entered for the festival will be shown in the Kremlin Palace of Congresses which seats 6,000. The festival programme also includes short films (popular science films and documentaries) and films for children.

Gold and silver prizes will be awarded to the best films and also to the most important works by individual directors and artists.

A full-length colour film — "Ballet Suite" — now being shot at Mosfilm Studios will show prima ballerina Maya Plisetskaya in her best roles. Directed by Tatyana Berezantseva, the film consists of several story sequences held together by a text of poetry.

Left, top: A new Gorky work brought to the screen by Ukrainian director Arthur Voltetsky is "From Utter Boredom." It is the story of a lonely village which comes to life only when at mid-day and four o'clock a train enters the station and remains for two minutes. In this four minutes are concentrated the villagers' glimpse of an outside world — for the rest of the day they can only relieve their boredom with a callousness and cruelty that finally drives one poor woman to suicide.

Left: The splendid actor, Innokenti Smoktunovsky as Sasha in his new film, "The Risk." Smoktunovsky has been out of films for two years with an eye complaint but is back on locations now as a mathematician who tries to persuade a progressive surgeon to operate on his eyes. The theme of the film is the struggle for Sasha's life in the face of an incurable illness.

Tatyana Berezantseva herself wrote the script in collaboration with the ballerina. Plisetskaya suggested, for instance, that an extract from "Raimonda", one of her favourite ballets, should be included in the film. She is partnered by Nikolai Fadeyevich.

"We set out to show the creative scope of the wonderful ballerina, the wide range of the images she portrays and the sparkle of her artistic temperament", Tatyana Berezantseva says.

The film will include a ballet miniature to the music of Bach's "Eighth Prelude" which was staged at the Bolshoi specially for Plisetskaya. It will end with "Carmen Suite", her favourite role, which reflects most fully her fiery temperament and flawless technique.

Plisetskaya showed considerable talent as a straight actress in the role of Princess Betsy in the film "Anna Karenina" and has since been offered several acting parts.

A screen version of Turgenev's novel "A Nest of the Gentry" will be released in Moscow for the 110th anniversary of the publication of the novel.

The film is being made by Andrei Konchalovsky, known internationally for his film "First Teacher". The script is by Andrei Konchalovsky and Valentin Yezhov, who did the script of "Ballad of a Soldier."

The Polish actress Beata Tyszkiewicz plays Lavretsky's wife in the film.

A film about the last years of the life of the French writer Honore de Balzac is being made by the Ukrainian director Timofei Livchuk, on location at the old country estate of Countess Evelina Ganskaya in the Ukraine, which Balzac frequented in his time.

The film is a screen version of the novel "Honore de Balzac's Error" by the Ukrainian writer Natan Rybak, who describes how the writer married the Countess. They were wed in the town of Berdichev and Balzac visited her country house in the village of Verkhovnya in 1847-1850.

Victor Khokhryakov, actor of the Maly Theatre in Moscow, will play Balzac, and Ruzina Nifontova of the same theatre, has been cast as the Countess.

A TV colour film ballet of "Hamlet" is being shot in Moscow, music by Dmitry Shostakovich. It is based on two suites — one composed for Grigory Kozintsev's film and the other for a performance once staged by the Moscow Vakhtangov Theatre.

Soloist of the Moscow Bolshoi, Yaroslav Sekh, has been invited to dance Hamlet and Irina Kholina will be Ophelia.

The Soviet Cinema continues to hold its own against television, which is steadily expanding in the U.S.S.R. Last year, cinema attendance reached 4.650 million, 150 million more than in 1967.

Cinema attendances average 20 per year per person. Although cinemas in big cities are open from morning to night there are rarely empty seats and the number of film projectors, now totalling over 150,000, is to be increased.

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Above, right and bottom picture — three scenes from Fabio De Agostini's new film, "Belle Per Un'Ore" (Beauties for an Hour).

notes from italy

At the time of writing no one has accepted the Presidency of the Venice Festival and with the subsidiary festivals due to start there in the near future a crisis appears to be looming which could cause a real rupture between the Italian Cinema and overseas contacts.



AS IN FRANCE, the top box-office film in Italy is a comedy starring a popular comedian — in this case "The Panel Doctor" starring Alberto Sordi.

Next come other comedy or satiric films such as "La Ragazza con la Pistola", "Straziami ma di Baci Saziami" and the westerns "Once Upon a Time in the West" and "I Quattro dell'Ave Maria."

"Serafino", "Romeo and Juliet", "La Matriarca", "Teorema" "Bora, Bora" and "Amanti" are more serious films which are, nevertheless, high in the popularity list.

Giuseppe Ferrara, noted documentarist and film critic, will make his first appearance as director of a feature-length film with "Il sasso in bocca", in which he continues the story of the Mafia which Francesco Rosi began with "Salvatore Giuliano". Ferrara describes events, in his film, in which some chiefs of the Sicilian Mafia are implicated. The story is carried out according to the techniques of "cinema-verité."

Another interesting director's debut will be that of the young Pino Tesino, with the film "Bocche cucite", made in Milan. It tells the story of a family from the south who



emigrate to the northern cities, and are involved in a series of misadventures, so that some of them land up in prison. This gives the director the opportunity to analyse the lives of prisoners in penal institutions in a critical way, and also to focus on some of the most worrying problems of our society. "Bocche cucite" is interpreted by Lou Castel, Nicoletta Machiavelli, Roland Gray and Ezio San-crotti.

Right: Pie Degermark and Christopher Jones are the lovers in Renato Castellani's latest film, "Une Breve stagione."





Left: From "Belle per un Ora."

Luigi Comencini is directing the film "Test" (L'incontro), from a story by the writer-director Leonvioia, which will be interpreted by Paola Pitagora and Philippe Leroy.

Luigi Zampa, having announced his plan to make a film with the title of "I trapiantati" which will get started in spring, will then make "Operai di tutto il mondo", a film centred on the story of a workman who has emigrated to the north and begun work on the assembly line of a big factory for electric appliances. The main motive of the film, is to depict conditions of work on the assembly line.

Right: From Corbucci's western "The Big Silence" in which a gunman seeks out his victim in the far north. The good do not always win over the bad in Corbucci's films.



Above: From "Belle per un Ora."

Anne Wiazemski, Godard's actress wife, will play a student of an upper middle-class German family engaged to an industrialist's son of rather depraved tastes (played by Jean-Pierre Léaud) in Pasolini's "Il porcile" (The Pig-stye) part of his two-part film, "Orgia."

Luigi Comencini begins his new film in April, "Infanzia, vocazione, prime esperienze di Giacomo Casanova, veneziano 1733-1750". The director intends it to be a scrupulous reconstruction of the early life of the great lover.

Roberto Malenotti, assistant with such major directors as Fleisher and Minnelli, has made his first feature, "Le Sorelle", the story of two sisters, Diana (Nathalie Delon) and Marta (Susan Strasberg). Diana is the dominating character until the other rebels and marries Alexander (Massimo Girotti) a wealthy intellectual.



Left: From "Belle per un Ora."

Right: The Giorgione Venus (centre picture) vies for wall space with more contemporary pin-ups in Mirza Idrizovic's "The Frame for my Darling's Picture." Dusica Zegarac is the actress. It is interesting to note that Nodeljko Dragic's very funny cartoon "Diogenes Perhaps" makes brilliant comic use of Giorgione's Venus.

the new yugoslav cinema

NO ONE CAN DOUBT the emergence of the Yugoslav cinema in 1968, not only with feature films but with animated films that might be described as the second big flowering of the Zagreb studios.

Oberhausen, Berlin, Karlovy Vary, Bergamo, Cork, Locarno, Trieste, Chicago — at all these festivals Yugoslav films took major awards.

What is particularly interesting is that a strong dramatic, social concept is emerging with new technical ideas of presentation while in the animated field such works as Vukotic's "Opera Cordis", "Stain on the Conscience", Ante Zaninovic's "On Holes and Corks" and Alexander Marks's and Vladimir Jutrisa's "Sizif" are miniature masterpieces.

Already the original talent of Dusan Makavejev has been well established with "The Switchboard Operator" and "Innocence Unprotected" while Aleksandar Petrovic's latest film "It Rains in my Village" is one of the foreign films nominated for an Oscar. Petrovic's previous films, "Three", and "I even met Happy Gipsies" were also nominated for this award.

These two directors with Zivojin Pavlovic (whose "When I am Dead and White" won the Pula Golden Arena award last year) represent a middle generation which has now reached both artistic maturity and international recognition.

Following them is a younger generation, in the twenties, who will undoubtedly account for a third of Yugoslav production this year. While accepting many of the tenets of their elders they will present new themes with a different approach.

Ante Paterlic is a young film critic of distinction and his new film "Accidental Life" is a genuinely personal statement.

The young Lordan Zafranovic has made considerable impact in the amateur movement with his experiments and original editing style. Now a student his first film is "Sunday", a love story but told in a personal language.

A frank, somewhat aggressive young director of documentaries, Zelimir Zilnik has in his feature "Early Works" turned to the intimate world of youth, its confrontation with forbidden truths — its eroticism.



Above: Stanko Martinovic and Dusica Zegarac in a cigarette factory in Radenke Ostojic's "Come In, Please."

In two or three theatrical seasons the young Bora Draskovic has proved to be a stage director of outstanding talent. His film "Horoscope", he says, is a poetic statement of boredom in the provinces, of boys in love.

Gordjan Mihic and Ljubisa Kozomara have scripted several important Yugoslav films. Now they are shooting their first feature together, "The Tale", which seeks to show beauty in the violence of everyday life.

Vlatko Filipovic has been making documentaries but now turns to the feature film with "The Boy is Coming".

This belief in young, untamed talent, will undoubtedly make for a firm but flexible industry, one that has both

maturity and an open mind to new ideas.

Other films of popular appeal include Stole Jankovic's "Girl in the Park" — young people in search of love and a new world, concentrating on two attractive seventeen-year-olds Gojko Dzulovic and Neda Arneric, "Gravitation" directed by Branko Ivanda — the story of a passive drifter whose life seems to have little purpose; "The Attempt at Sarajevo" directed by Fadil Hadzic — a semi-documentary approach to the 1914 assassination; "The Shout of the Sun" directed by Bostjan Hladnik — a comedy of loot in a refrigerator, which is used in a girls' demonstration school; Come In,

Please" directed by Radenko Ostojic — a young man, thrown out of his native village, finds it difficult to adjust to a big city; "The Nun and the Commissar" directed by Gojko Sipovac — a nun nurses the wounded during the war and develops a friendship with an enemy commissar.

Films being shot include: Bane Bastac's "Shameful Summer"; Vladimir Pavlovic's "Ebb-Tide"; Kokan Rakonjac's "Demons"; Mirza Idrizovic's "A Frame for my Darling's Picture."

The last war still holds considerable interest for Yugoslav directors as witness France Kosmac's "Regards to Maria" which deals with Resistance fighters in occupied Ljubljana and the same director's "The Fifth Ambush" a story about the partisans.

"Escapes" directed by Rados Novakovic concerns a group of revolutionaries who break out of gaol on the out-break of the last war.

"Operation Belgrade", directed by Zika Mitrovic depicts an action of the Belgrade Underground in 1943.

"High Tide" directed by Vlada Pavlovic also has a story set against the beginning of the last war.



Above: The hero in "The Shout of the Sun" is besieged by the girls of a sales demonstration school — this one seems to have got farther than most.



Left: Eva Ras, the girl in Makavejev's "Switchboard Operator", in a sequence from Aleksandar Petrovic's "It Rains in my Village" which also stars French actress, Annie Girardot. "The film", says Petrovic, "deals with the problem of freedom in an illiberal world, circumscribed by its own traditions, concepts and ideas, its limits of a social and psychological nature."

Below: From Dusan Vukotic's "Opera Cordis" in which a jealous husband opens up the heart of his wife and chases her lover from it with not very satisfactory results. Vukotic seems to ask: "Why is man concerned with banalities when life can offer such truly great possibilities?"

In an article "The Poetic cycle of absurdity" in the Spring issue of the International Animated Film Association's bulletin, Ranko Munitic says of the Zagreb production: "whereas in earlier years the films of the various authors represented completely different integralities, bound one to another only by the modern elements of the entire school, the latest season shows an undoubtedly deeper connecting link between all the creations, in the ideation and philosophy hidden behind every story and anecdote."



april

Correct at time of going to Press. Readers are advised always to check before making a long journey. Subject to alteration.

Academy One (GER 2861) — Francois Truffaut's outstanding *Scènes de吻* (Baiser Voles) Academy Two (GER 3129) — Wells' *Immortal Sinner* and *Bonnie's Son* of the Desert Academy Three (GER 8813) — *Toussaint's The Runaway*, Baker Street, Times Cinema, Repertory.
Berkeley (MUS 8160) — Faenza's *Excitation with Claudine Auger* and *The Sex Tile*
Cameo Moulin (GER 1603) — *The Great Need* (Greek) and *Naked Playground*.
Cameo Poly (LAN 1744) From 3rd: *Pauline's Oedipus Rex* with Silvia Mangano
Cameo Royal (WHI 6915) — *Loving Feeling and Faithful in my Fidelity*.
Cameo Victoria (VIC 6385) — *Sloppy's I am Curious* — Yellow.
Charing Cross Road, Tatter (GER-8813) — Two Greek dramas: *Blackmail and The Awful Truth* Cincinatti, off Leicester Sq. (939-6531) — Four cinema's. *Dances Macabre*, *Mon Amour*, *Mon Amour*, *Les Biches* etc

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Dilly Club (GER 4266) — Members only.
Gala Royal (AMB 2343) — *Tat's Playtime*.
Paris Palladium (PER 0596) — *Sergei Parshchikov's Shadows of Our Forgotten Ancestors*.
Piccadilly, Jarcy (RED 1449) — *The Temptress*.
Windsor (437 7413) — *The Swedish Fanny Hill* and *L. a Virgin*.
Wimbledon, Everyman (HAM 1525)

- *The Watermating Angel* 1 (5): *Le Journal d'une Femme de Chambre* 6 (7).
Ambassador, Belfast (Belfast 3712) — *Les Biches* 1 (6).
The Strand Upper 7 (4). *The Green Mary's Not and Mrs and Women* 14 (6). *The Queen and Husbands* 21 (5). *World of craft Through the Ages* 25 (6).
May 14th — *The Naked World of Harrison Marks*.
Barnham, Gunthorpe — *Virgin for a Prince* 1 (5). *Black on White and Girls Led Astray* 8 (7). *Witchcraft through the Ages* and *The Gift* 13 (7). *Playgirl and Of Flesh and Blood* 20 (7).
Birmingham, Jarcy: *Birds come to die in Peru and Secret World* 6 (7). *Blood Drinkers and Black Cat* 13 (7). *Witchcraft through the Ages* and *Mondo Bizarre* 20 (7). *Les Biches* and *The Pleasure Girl* 27 (7).
Liverpool, Jarcy: *World of Sex and The Oldest Profession* 6 (7). *Quare Fellow and Separation* 13 (7). *Dark Alleys* 20 (7). *Carnegie*, *Cherie* and *The Nanny* 27 (7).
Manchester, Cinephone, Withershaft through the Ages; and *Beautiful People* 2 (7). *People Meet and The Mistress* 13 (7). *Birds come to die in Peru and Witchcraft* 20 (7). *World of Sex and The Oldest Profession* 27 (7).

CLASSICS

Baker Street — Late Show — *Madame Sans Genre*, 11th.
Cameo Moulin — Late Show — *Men and Women*, 7 (5). *No Ordeal for Lulu*, 14 (5). *The Green Mary's Not*, 21 (5). *Violent Summer*, 28 (5).
Cameo Royal — Late Shows — *Passionate Desires*, 4th; *Peking Town*, 11th. *The Girl Rosemarie*, 18th; *Assault in Broad Daylight*, 25th.
Cameo Victoria — Late Shows — *Yellow Rolls Royce*, 11 (3). *Hotel*, 18 (3). *Cat On a Hot Tin Roof*, 25 (3).
Cinema — Lady 6 (7).
Chingford — Special Presentation — *Romeo and Juliet* (Ballet), 14th; Late Show — *Black Sab-*

bath, 18th.
Croydon — *Who's Afraid of Virginia Woolf*, 20 (7). Late Show — *The Masque of The Red Death*, 18th.
Dalston — *Goldfinger* and *Thunderball*, 7 (6). Evening only. Special Presentation — *Romeo and Juliet* (Ballet), 23rd.
Hampstead — Late Shows — *The Eve of St. Mark*, 18 (2).
Hendon — *The Taming of the Shrew*, 20 (7). *A Man for All Seasons*, 27 (3). Late Show — *Paris Va Par, 18th*.
Kilburn — *Drop Dead, Darling*, 13 (7). Late Shows — *Maquie of The Red Death*, 18th.
Notting Hill — *Forebitch* 451, 29 (7). Late Shows — *See You Tomorrow*, 21 (3). *The Saragosa Manuscript*, 28 (2).
Paved Street — *Cat On a Hot Tin Roof*, 13 (7). *Sex Gang and Hot Nights in Frankfurt*, 20 (7).

Park Royal — *Passport to Shame*, 20 (7). Late Shows — *God of The Dead* and *Our Creative Woman*, 25th.
Stockwell — *Accident and Blindfold*, 17 (3). *Who's Afraid of Virginia Woolf*, 21 (6).
Tooting — *The Lost Sex and The Possessed*, 21 (6). *The Pawnbroker*, 29 (6).
Waterloo — *Who's Afraid of Virginia Woolf*, 13 (7).
Bradford — *Belle De Jour*, 28 (6). Special Presentation — *Jules Caesar*, 24th.
Brighton Cinema — Late Shows — *Every Friday* — *Beautiful Girl* Apartments, 4th; *Black Sabbath*, 11th; *Gothic and The Vampires*, 18th. *The Loneliness of the Long Distance Runner*, 25th.
Camdenway — *Broadly Modern Mille*, 6 (7). *Heigh*, 20 (7).
Bullitt, 27 (7).
Erich — *The Train*, 6th

Frome — *Angelique*, 20 (4). *Lady in Cement and The Secret Life of an American Wife*, 27 (5). Special Presentation — *Jules Caesar*, 23rd.
Glasgow — *Sex in the Grass*, 20 (7). *Lady L*, 28 (6).
Glasgow Cinema — *Sex From a Stranger and Intimacy*, 14 (6).
Gillingham — *Heiga*, 27 (7).
Sheffield — *Fanny Hill*, 13 (7).

tatler clubs

Leeds, Tatler Cinema Club (City Square). Members only. *The Photographer* 1 (5). *Mondo* 2 (5).
Glasgow, Tatler Cinema Club. Members only. Commencing 26th April.

films this month

WE HAVE ALWAYS urged readers to become members of the National Film Theatre particularly when the London Film Festival is close. Now we urge you once more for at the close of this month begins a season of films that comprise a "Tribute to the Cinematheque Francaise" — the programmes being devised and arranged by Henri Langlois himself.

Beginning on April 25th with "A Bout de Souffle" the rest of the month includes "Le Monde de Louis Lumiere" (25th), "Mélies and His Followers" (26th), "Experiment in the Subjective Film" (26th), Varda's "Les Créatures" (26th), "Mata Doloresa" and "Le Rideau Cramoisi" (27th), Rivette's "L'Amour Fou" (four hour version), "The Second Avant-garde" (29th), Francois Lerot's "Pop Game" and on May 1st, Philippe Garrel's "Le Révélateur".

Twenty-two year old Garrel heads a new young group of French filmmakers which includes Serge Bard and Patrick Deval etc. Godard said of him (interview with Hermine Demorienne): "I haven't seen 'La Concentration' only earlier films which I liked very

much. I think he is very good indeed. A young Antonin Artaud."

An excellent double-acture at the Paris Pullman with the outstanding *Shadows of Our Forgotten Ancestors* and a new comedy from Hynes Bocan, *Private Hurricane*. Twenty-five year old

Below: From "Kuroneko."



Bocan studied at the Prague Film School and assisted with Kachyna, Nemec and Weiss before directing *Nobody Will Laugh* (1955).

Two Japanese films for the Cinematheque (Leicester Squares) — first, *The Red Angel*, directed by Yasuzo Masumura and *Kuroneko* directed by Kaneto Shindo.

"Red Angel" is the story of a nurse (played by lovely Ayako Wakao) who finds herself called upon to comfort the front-line troops in more ways than one. Powerfully antiwar some of the scenes are not for the squeamish.

"Kuroneko" was reviewed at last years Cannes Festival.

ESCALATION. Roberto Faenza's first film (chief cameraman Luigi Kuveiller) is now at the Berkeley and must not be missed. Utterly of today (despite the 1957 production date) it has a completely authentic performance by Lino Capolicchio as the drop-out son of an industrialist (Gabielle Ferzetti) who is brought back into the fold by the wiles of a beautiful but scheming psychiatrist (Claudine Auger) but with unexpected results.



Above left: Patrick Bauchau and Haydée Politoff in Rohmer's "La Collectionneuse." Right: Jean-Louis Trintignant goes through a ritual in "A Curious Way to Love." The film has no actual release date at the moment.

DANSE MACABRE (Cinecitta) starts from what appears to be two excellent stage performances (the play being Strindberg's "Dance of Death"). Paul Verhoeven as the megalomaniacal Edgar who persists he is still governing a prison and Lilli Palmer as his emotionally frustrated wife, Alice, are first-rate.

Michael Verhoeven tries to open up the play with effective shots of the

bleak island and the forest scenes in which the young provocative (Ilona Grubel) and the shy Allan (Michael von Herbach) invariably meet (again two sensitive performances).

Yet despite these obvious advantages the film seems oppressed by its stage heritage. A dubbed film, incidentally, but the voice inflections are remarkably well done even if lip-synch, is often ignored. Lilli Palmer sounds

to be the only player to dub her own voice.

At the Academy cinema soon two medium-length works by established masters: "The Immortal Story" by Orson Welles (54) and "Simon of the Desert" by Luis Bunuel (69).

"Simon" remains one of Bunuel's most original concepts in a religion-preoccupied decade beginning with

Continued next page.

CURZON : APRIL 3rd

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Right: Lively scene from James Broughton's "The Bed" (All-night Underground session, New Cinema Club, April 25th).

from previous page

"Nazarin" (1958) to the current "The Milky Way" (1968).

The film is inspired by the legend of Simon Stylites, the 5th century monk, who withdrew to the top of a high pillar to commune with God. We are introduced to a miracle, the Devil in the form of a temptress and a monk; a dwarf and a goatherd.

They in turn represent superstition, bigotry, ingratitude, suffering, evil and worldly vice. Finally Simon is seen in a Greenwich Village night-club where the temptress urges him to join the jiving and where he is aware of the people around him trying to forget the emptiness of their lives in the wild abandon. His dilemma is withdrawal or involvement? The latter being probably more spiritually difficult than the first.



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new cinema club

Elsewhere in this issue we have mentioned the New Cinema Club's marvellously titled, "Forbidden Film Festival" (page 3) but the normal programmes of the club must not be ignored for they hold some of the month's most exciting filmgoing.

Eric Rohmer's "La Collectionneuse" (April 1) is a verbose St. Tropez fugue but it introduces the delectable Haydee Politoff whose characterisation of the free girl remains definitive.

For those who are still not up with Skolimowski there are the early films: "Identification Marks — None" (23rd) and "Walkover" (16th and 30th). Skolimowski, who ranks with Polanski as the two most talented of the younger Polish school is currently finishing "The Adventures of Gerard" based on the Conan Doyle story.

Described as an all-night orgy of New Underground Movies the programme on April 25/6 (still the New Cinema Club) is one of the best of such events including Richard Bartlett's "Off-On" (Oberhausen First Prize), James Broughton's fantastic "The Bed" (seen at Oberhausen, Knokke and London Festivals), Girish Vaidya's "Ananta" (India), Anthony Stern's "San Francisco" and Michael Snow's "Wavelength" (Knokke First Prize).

When Vilgot Sjöman's "I am Curious — Yellow" hit Stockholm in 1967 the freedom with which it portrayed sex caught even the Swedes' breaths. Today it seems to have settled into the standard of permissiveness, particularly when presented with Sjöman's integrity.

The idea of seeing affairs develop between director and player and between player and co-player during the making of a film with the attendant jealousies and trictions is a good one but Lena's social investigation gets tedious as it covers very worn ground and the continual thrust of question and answer does not suit subtleties.

"La Collectionneuse" is to be shown at the Times, Baker Street this month and this cinema continues to show interesting, provocative and often way-out double feature programmes. Elia Kazan's saga of Greeks in America "The Anatolian Smile" (full version) is due this month and also Brunello Rondi's highly dramatic "Demonia" with Dahlia Lavi as the young girl obsessed by the Devil.

Unusual programmes for the near future include Nazimova in "Salome" (the sets were from Aubrey Beardsley designs), Cocteau's "Le Sang d'Une Poète" (made in 1930) and "Le Baron Fantome"



Above: two scenes from Pasolini's "Oedipus Rex" starring Franco Citti and Silvana Mangano (Cameo Poly from 3rd). Incidentally Carmelo Bene who plays Creon is the young actor-director whose first film, "Nostra Signora del Turchi" was shown at Venice last year.

Perhaps because of the success of "Buona Sera Mrs Campbell" it has been thought propitious to air another new Gino film, *A Curious way to Love*, but it must be said immediately this is quite a different glass of vino.

Made and reported in CFR as "Morte ha fatto l'Uova", it no doubt started out as a kind of Italian Robbe-Grillet — there are all the ingredients: eroticism, break-up of narrative, even Jean-Louis Trintignant sex-orientated as he was in Trans-Europ Express. Unfortunately director Giulio Questi has not, perhaps, quite the flair for the style as Robbe-Grillet and the film veers from an erotic thriller to social tract with final emphasis on the latter.

Marco and Anna are chicken breeders (battery style) with Anna the dominating party — she holds the purse strings. Marco would like to go off with Anna's niece, Gabri (a poor but beautiful relation staying with them) and plans for this end but Gabri and the man she really wants also do a spot of planning which takes into account Marco's unusual sex predilections.

It's rather an odd film for Gino to be in but she has plenty of exposure and Ewa Aulin as Gabri remains our favourite newcomer. Colour photography by Dario Di Palma is great. The often electronic score by modernist Bruno Maderna is frictionally effective.

But not for the squeamish — the goings on in that broiler factory and the results of the experiments on embryos smack of the concentration camp — a point Questi no doubt wanted to stress.

PASOLINI

TO RE-CAP BRIEFLY, Pier Paolo Pasolini was born in Bologna. His father was born in Romagna and his mother came from the Friuli district between Venice and Yugoslavia. In the fifties he gained notice as a poet, author, film-actor and script-writer but in the sixties he made an international impact with his films beginning with the highly original "Accattone" (1961).

A Marxist, and a poet, Pasolini has continually projected the anguish of man's predicament — his inability to control his destiny — even to control a modest environment — and, more recently, an anguish created by sexual obsessions and the abrasive, destructive relationship that can exist between man and woman.

In other words in the earlier works man was destroyed by an implacable society ("Accattone, Mamma Roma"); in the more recent films man is lost in an abyss of emotional and sexual pressure which, if we are to assume anything from an eulogy made by Laura Betti as The Woman in his play "Orgia", can best be overcome by a special "rapport between men as was experienced in the ancient Greece of Socrates and Plato."

His fine film "The Gospel According to St. Matthew" was a kind of great poetic statement of his theme of man destroyed by a selfish society and, to some extent, "Oedipus Rex" continues this theme and style although already the obsessions and symbols are changing in emphasis.

With "Teorema" (Theorem — at the Curzon, London, from 3rd) Pasolini presents a confrontation between selfless love and contemporary society, a society that has neither the intellectual awareness nor the spiritual depth to understand or accept the responsibilities of love.

With the four members of a typical middle-class family and their maid-servant, Pasolini shows the reactions to a revelation of love neurotic emotionalism, absurd sentimentality, sexual obsession and guilt, self-indulgence and self-destruction. Love, in today's society, is a destroyer.

This idea of love and destruction is continued in "Orgia" and one can see, from these two last works, the reason for the latest film "Medea" which, in fact could be the summing of up man's disturbed psyche in the continual change of the sex relationship in the face of woman's increasingly aggressive emancipation.

Certainly Pasolini is now Italy's most important "film auteur" concerned with the current socio-political scene, an activity he extends to the novel, the stage and demonstrations. Last year was a particularly lively one beginning in the summer with his withdrawing of his book from the short list of Strega prize winners as he felt the award was part of the general invasion of commercial culture on real culture



Above, scenes from "Teorema" (Theorem) showing Silvana Mangano as the wife who seeks other men after the visit of the "stranger"; the "stranger" (Terence Stamp) with the daughter of the household (Anne Wiazemsky); the influence of the "stranger" on the maid-servant (Laura Betti) is such that she becomes a mad saint, returns to her home town, elicits miracles and finally causes herself to be buried alive.

Pasolini, in the evolution of his Pasolinian world, uses like Bergman, a "family" of players: Franco Citti, Silvana Mangano, Laura Betti, Anne Wiazemsky, have all been associated with more than one Pasolini production.

(i.e. the awards were sought after by publishers in order to win increased sales), and continuing with his request that the audience assembled to see his film "Teorema" at Venice should leave in protest. A request that only a few found it necessary to agree to.

In November he created a sensation with his new play "Orgia" at the Teatro Stabile in Turin, about which one critic concluded his notice with: "With 'Orgia', in fact, Pasolini has offered the Italian theatre its most audacious event of the new season delving, as in 'Teorema', into a story in which mysticism is intermingled with sexual obsessions."

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